

Elements

Dove Bradshaw

Stalke Galleri, Vesterbrogade

06-01-01 to 17.02.01

Three simultaneously exhibitions in Denmark, Nikolaj Contemporary art and Museum of Modern Art in Roskilde

with: **Anastasi-Bradshaw-Cage**

Dove Bradshaw, an American artist represented by the gallery, is widely known as a pioneer of indeterminacy in sculpture, painting, performance, and film. Her exhibition of new work, titled *Elements*, opened at Stalke Galleri on January 6, 2001, from 12:00–2:30 PM. This marked her fourth exhibition with the gallery since her first inclusion in a group show in 1988.

Concurrently, the Museum of Contemporary Art in Roskilde presented the exhibition *Anastasi Bradshaw Cage*, which opened on January 5, 2001, and closed on March 11, 2001. In connection with these two exhibitions, the Nikolaj Museum held a retrospective of the work of William Anastasi from January 6 to March 11, 2001, with an opening reception on January 6 from 3:00–5:00 PM.

At Stalke Galleri, Bradshaw showed three sculptures in one room from an alternate version of *Negative Ions* (1996). In each work, water from a glass separatory funnel flowed continuously at a calibrated rate onto a mound of salt. Concurrently, *Waterstones* (1996), in which water dripped onto stone, was shown at Stark Gallery in New York, opening February 8 and closing March 8, 2001.

In another room, *Self Interest* (1999) received its first public presentation. The work consisted of the twelve major and six trace elements that make up the human body, each isolated in labeled glass flasks in their proper proportions.

A third room presented a new series of shaped canvases titled *White Enough*. Each painting was a triangle within a triangle, with the smaller outlined area distinguished by its individual white pigment. For the Roskilde exhibition, a chance-determined score for rotating the related paintings over the duration of the exhibition guided the art handlers. *Notation VII* (2000), an existing outdoor sculpture, was also shown in this room. A truncated triangular brass column, weathered to bleed onto the limestone cube supporting it, stood nearby. At the east end of the room, *Untitled* (2000), a three-meter brass strip, was installed horizontally on the wall. Below it, *Material/Immaterial* (2000), another outdoor sculpture, combined a piece of facecalcstein with a piece of kildecalk. Six works from this series were also shown in Roskilde.



In another room, two related works made of copper were embedded into the wall: *Passion* (1993), previously shown in Stalke's 10th Anniversary Exhibition, and *Infringement* (1993), which had not been shown before. *Passion* consisted of a copper bar embedded vertically in the wall at eye level, while *Infringement* consisted of a copper bar of the same size embedded vertically so that it touched the floor. Both works were treated with ammonium chloride and copper sulfate solutions. The stain from *Passion* marked the wall, while *Infringement* stained the floor.

In the final room, the sculpture *Nothing* (2000) was presented. It is a 24-carat gold casting of the two halves of a goose eggshell. The series began in 1969 with a bronze casting of the two halves of a hen's eggshell. A silver cast from that same year was shown in Roskilde. The Art Institute of Chicago previously exhibited *Nothing IV* (1989), a gold casting from its permanent collection, in a room devoted to art of the 1980s, clearly commenting on the market excesses of that decade.

